

# Empfehlenswerthe Werke älterer und neuerer Meister

für



## Kammermusik.



No.	Trios.	Mk.
1535	<b>Bach, O.</b> , Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—
1536	<b>Berens, H.</b> , Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.—
1537	<b>Berwald, F.</b> , Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	6.50
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50
1539	— Op. 3 in D. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	9.—
1540	<b>Bonewitz, J. H.</b> , Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	5.—
1542/4	<b>Frank, C.</b> , Op. 1. Troi Trios conc. p. Piano, Viol. et Violoncelle. No. 1. Fis-moll. 2. B, 3. H-moll. . . . .	9.—
1545	— Op. 2. Trio H-dur . . . . .	6.50
1546	<b>Goldbeck, R.</b> , Op. 39. D-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	9.—
2340	<b>Gramann, C.</b> , Op. 27. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50
1549	<b>Henselt, A.</b> , Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—
1554	<b>Hummel, J. N.</b> , Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1555a	<b>Klughardt, A.</b> , Op. 28. Schilfflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen . . . . .	5.—
1555b	— dieselben für Klavier, Violine und Cello. Partitur und Stimmen . . . . .	5.—
1557	<b>Leonhard, J. E.</b> , Op. 12. F-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	6.75
2718	<b>Mendelssohn-Barth., F.</b> , Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	1.—
2720	— Op. 66. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	1.—
1558	<b>Mollenhauer, E.</b> , Op. 6. 2 Violinen und Cello . . . . .	1.50
1559	<b>Raff, J.</b> , Op. 102. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.50
1560	<b>Schumann, R.</b> , Op. 80. F-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	2.—
1640	<b>Spoehr, L.</b> , Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1641	— Op. 123 in F. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1642	— Op. 124. A-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1643	— Op. 123 in B. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1562	<b>Sternberg, C.</b> , Sentiment poétique über R. Schumann's kleine Studie. Violine, Klavier, Harmonium. Partitur und Stimmen . . . . .	2.—
1563	<b>Täglichsbeck, Th.</b> , Op. 26. D-moll. Klavier, Violine und Cello. Partitur und Stimmen . . . . .	7.—
1564	<b>Terschak, A.</b> , Op. 22. C-dur. Klavier, Flöte, Cello . . . . .	5.—

No.		Mk.
1565	<b>Turanyi, C. v.</b> , Op. 6. A-moll. Klavier, Violine, Cello. (Moscheles gew.) Partitur und Stimmen . . . . .	10.—
1567	<b>Vollweiler, C.</b> , Op. 15. Trio concertant sur des thèmes italiens. D-dur. Klavier, Violine, Cello . . . . .	3.75

### Quartette.

172a	<b>Ernst, H. W.</b> , Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition . . . . .	3.—
1569	<b>Groenevelt, E.</b> , Streichquartett in D-dur . . . . .	4.50
524a	<b>Nessler, V. E.</b> , Rattenfänger. Sextett als Streichquartett. (Carl Schröder) . . . . .	1.50
533a	— Liebeslied. Streichquartett. (Carl Schröder) . . . . .	1.50
3010	— Behüt dich Gott. Streichquartett . . . . .	1.50
1650	<b>Raff, J.</b> , Op. 77. Erstes Streichquartett in D-moll. Stimmen . . . . .	6.50
1650a	— Partitur . . . . .	5.50
1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen . . . . .	9.—
1651a	— Partitur . . . . .	4.50
1652	— Op. 136. Drittes Streichquartett in C-moll. Stimmen . . . . .	8.—
1652a	— Partitur . . . . .	4.50
1653	— Op. 137. Viertes Streichquartett in A-moll. Stimmen . . . . .	8.—
1653a	— Partitur . . . . .	4.50
1654	— Op. 138. Fünftes Streichquartett in G-dur. (Rubinstein gewidmet.) Stimmen . . . . .	8.—
1654a	— Partitur . . . . .	4.50
2240	<b>Rode, P.</b> , Op. 10. Air varié. Streichquartett . . . . .	1.50
1633	<b>Rubinstein, A.</b> , Op. 55. Quintett in F-dur als Klavierquartett arrangirt . . . . .	15.—
114a	<b>Schubert, Fr.</b> , „Ungarisch“ a. Moments music. (Schröder) Streichquartett . . . . .	1.50
1635	<b>Schuberth, C.</b> , Op. 34. Erstes Streichquartett in C-dur . . . . .	4.50
1636	— Op. 35. Zweites Streichquartett in F-dur . . . . .	4.50
1637	— Op. 37. Drittes Streichquartett in D-dur. (Meine Reise in die Kirgisen-Steppen) . . . . .	4.50
1638	— Op. 40. Viertes Streichquartett (elegisches) in A-moll. (Herzog von Sachsen-Meiningen gewidmet) . . . . .	4.50
1648	<b>Schuberth, L.</b> , Op. 22. Erstes Streichquartett in A-dur . . . . .	7.50
1649	— Op. 34. Zweites Streichquartett in C-moll . . . . .	9.—
660a	<b>Schumann, R.</b> , Fröhlicher Landmann. Streichquartett (Carl Schröder) . . . . .	1.50
115a	— An den Sonnenschein. Streichquartett. (Carl Schröder) . . . . .	1.50
1655	— Abendlied. Streichquartett. (Carl Schröder) . . . . .	1.50
1656	<b>Stähle, H.</b> , Op. 1. Klavierquartett in A-dur. Partitur und Stimmen . . . . .	8.—

No.		Mk.
1664	<b>Willmers, R.</b> , Op. 85. Klavierquartett in G-moll. Partitur und Stimmen . . . . .	7.—

### Quintette, Septette, Octette.

1665	<b>Berwald, Fr.</b> , Op. 5. Erstes grosses Klavierquintett in C-moll. Partitur und Stimmen . . . . .	10.—
1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Frauz Liszt gewidmet.) Partitur und Stimmen . . . . .	15.—
1667	<b>Gebel, Fr.</b> , Op. 27. Streichquintett in B-dur . . . . .	5.—
1668	— Op. 28. Doppel-Streichquintett in D-moll . . . . .	10.50
1079a	<b>Händel, G. F.</b> , Oboeconcert. Oboe und Streichquintett. Partitur . . . . .	2.—
1079b	— Stimmen . . . . .	2.—
2145	<b>Hermann, G.</b> , Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen . . . . .	10.50
1670	<b>Humme', J. N.</b> , Op. 74. Grosses Septett in D-moll. (Liszt) Stimmen . . . . .	3.—
1670a	— Partitur . . . . .	3.—
1671	— als Klavierquintett. (Liszt) . . . . .	3.—
1672	<b>Mozart, W. A.</b> , Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello . . . . .	2.—
1673	— für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps) . . . . .	2.—
1674	— für Cello obl., 2 Violinen, Alto und Cello II. (C. Schuberth) . . . . .	2.—
1675	— für Flöte, 2 Violinen, Alto und Cello. (Soussmann) . . . . .	2.—
1676	— für Oboe, 2 Violinen, Alto und Cello. (Brod) . . . . .	2.—
2309	<b>Paganini, N.</b> , Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer) Stimmen . . . . .	3.—
1677	<b>Raff, J.</b> , Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen . . . . .	13.50
1679	<b>Rubinstein, A.</b> , Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen . . . . .	15.—
1680	<b>Schuberth, C.</b> , Op. 15. Erstes Streichquintett in D-dur. Stimmen . . . . .	7.50
1681	— Op. 24. Zweites Streichquintett in A-dur. Stimmen . . . . .	7.50
1682	— Op. 19. Fantaisie concertant für 4 Celli und 1 Basso in D-dur. Stimmen . . . . .	3.—
1683a	— Op. 23. Grosses Octetto für 4 Violinen, 2 Altos, Cello und Basso in E-dur. Stimmen . . . . .	8.25
1683b	— Partitur . . . . .	4.50
1684	<b>Schumann, R.</b> , Op. 86 als Klavierquintett in F-dur. Partitur und Stimmen . . . . .	7.50
1685	<b>Spoehr, L.</b> , Op. 130. Klavierquintett in D-moll. Partitur und Stimmen . . . . .	10.—
2146	<b>Walther, C.</b> , Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett . . . . .	2.50

Eingetragen in das Vereinsarchiv.

Eigenthum der Verleger für alle Länder.

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1540	<b>Bonewitz, J. H.</b> , Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	5.—
1542.4	<b>Franck, C.</b> , Op. 1. Troi Trios conc. p. Piano, Viol. et Violoncelle. No. 1. Fis. 2. B, 3. H-moll. . . . .	9.—
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1650a	— — Partitur . . . . .	5.50
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1653a	— — Partitur . . . . .	4.50
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2240	<b>Rode, P.</b> , Op. 10. Air varié. Streichquartett . . . . .	1.50
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1667	<b>Gebel, Fr.</b> , Op. 27. Streichquintett in B-dur . . . . .	5.—
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1079a	<b>Händel, G. F.</b> , Oboeconcert. Oboe und Streichquintett. Partitur . . . . .	2.—
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1670a	— — Partitur . . . . .	3.—
1671	— — als Klavierquintett. (Liszt) . . . . .	4.—
1672	<b>Mozart, W. A.</b> , Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello . . . . .	2.—
1673	— — für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps) . . . . .	2.—
1674	— — für Cello obl., 2 Violinen, Alto und Cello II. (C. Schuberth) . . . . .	2.—
1675	— — für Flöte, 2 Violinen, Alto und Cello. (Soussmann) . . . . .	2.—
1676	— — für Oboe, 2 Violinen, Alto und Cello. (Brod) . . . . .	2.—
2309	<b>Paganini, N.</b> , Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer). Stimmen . . . . .	3.—
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J. Schuberth & Co., Leipzig.

# Schifflieder.

(Nach Gedichten von Lenau.)

No 1.

August Klughardt, Op. 28.

**Langsam, träumerisch.**

Oboe.

Viola.

Piano.

Drüben geht die Sonne scheiden, und der müde Tag entschlief; nie -

der hangen hier die Weiden in den Teich, so still, so tief.

cre - - - scen - - do

cre - - - scen - do

Und ich muss mein Liebstes mei -

*mit innigster Empfindung und mit grossem Ton*

*drängend, frei im Zeitmaass*

*p* *pp*

*Mit Ld.*

den: quill, o Thräne, quill hervor!

*fp* *mf*

*p*

*immer Ld.*

*f* *cresc.*

*cresc.*

*ritar - dan - do*

*dim.* *3*

*dim.* *Ld.*

5049

Traurig säuseln hier die Weiden, und im Winde bebt

*pp wieder beruhigend*

das Rohr. In mein stilles, tiefes Leiden strahlst du, Ferne! hell und

*cre - - - scen - - - do*

*pp cresc.*

mild, wie durch Binsen hier und Weiden strahlt des Abendsternes Bild.

*p zart, singend*

*pp mit La.*

*cre - - - scen - - - do*

*cre - - - scen - - - do*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The vocal line begins with a *p* (piano) dynamic and a slur over the first two notes. The piano accompaniment features a *pizz.* (pizzicato) marking on the first measure. The piano part is characterized by dense, rapid sixteenth-note chords in both hands, with a *p* dynamic marking in the bass staff.

Second system of musical notation. The vocal line continues with an *arco* marking. The piano accompaniment features a crescendo marked *nach und nach stärker* (becoming more and more powerful). The piano part includes a *leicht. nach* (slightly after) marking and a *und nach stärker* (and then more powerful) marking. The piano part continues with dense sixteenth-note chords, including a triplet in the bass staff.

Third system of musical notation. The vocal line features a *ff* (fortissimo) dynamic marking. The piano accompaniment includes a *ritard.* (ritardando) marking. The piano part continues with dense sixteenth-note chords, including a triplet in the bass staff. The system concludes with a *ff* dynamic marking and a *ritard.* marking.

Fourth system of musical notation. The vocal line begins with a *p* dynamic marking. The piano accompaniment features a *pizz.* marking and an *arco* marking. The piano part includes a *pp* (pianissimo) dynamic marking and a *Red.* (Reduction) marking. The system concludes with a *pp* dynamic marking and a final chord marked with a double asterisk (\*\*).



## No 2.

Leidenschaftlich erregt. Trübe wird's, die Wolken jagen,

Oboe.

Viola.

Pianoforte.

First system (measures 1-4): Oboe and Viola parts enter with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics: *p*, *cresc.*

und der Regen nieder - bricht, und die lauten Winde

Second system (measures 5-8): The melody continues. The Piano part has a more active accompaniment. Dynamics: *f*, *mf*, *dim.*, *p*.

klagen: „Teich, wo ist dein Sternenlicht?“

Third system (measures 9-12): The melody continues. The Piano part features a complex accompaniment with triplets. Dynamics: *f*, *p*.

Fourth system (measures 13-16): The melody continues. The Piano part features a complex accompaniment with triplets. Dynamics: *p*, *cresc.*



- do

- do

- do

*f*

*f*

*ff*

*dim.*

*p*

*mf dim.*

*p*

*ff*

*mf dim.*

*p*

Suchen den erlosch'nen Schimmer tief im aufgewühlten See.

*p cresc.*

*dim.*

*ausdrucksvoll*

*p*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*cresc.*

*dim.*

Deine Liebe lächelt nimmer nieder in mein tiefes Weh!

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

First system of musical notation, measures 1-4. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (treble clef). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment line (bass clef) features a series of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, 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F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#36

First system of a musical score. It consists of four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature has two sharps (F# and C#). The vocal parts feature melodic lines with slurs and dynamic markings of *cresc.* (crescendo). The piano accompaniment includes chords and moving lines, with dynamic markings of *cresc.* and *fp* (fortissimo piano).

Second system of the musical score. It continues the four-staff format. The vocal parts have lyrics: "belebt", "cre -", "scen -", and "do". The piano accompaniment features more complex textures, including triplets and sixteenth-note passages. Dynamic markings include *p* (piano), *f* (forte), and *f* *markirt* (marked forte).

Third system of the musical score. The vocal parts continue with melodic lines. The piano accompaniment is highly active, featuring rapid sixteenth-note runs and complex chordal structures. Dynamic markings include *f* and *Re.* (ritardando).

Fourth system of the musical score. The vocal parts have a final melodic phrase. The piano accompaniment concludes with a series of chords and moving lines. Dynamic markings include *f* (forte).

*cresc.*

*cresc.*

*cresc.*

*ff ritard.*

*langsam, breit*

*ff ritard.*

*langsam, breit*

*ritard.*

*ff*

*langsam, breit*

5049

# № 3.

11

Zart, in ruhiger Bewegung.

Auf geheimem Waldespfade schleich' ich gern

Oboe.

Viola  
(gedämpft).

Pianoforte.

*mit Verschiebung.*

*pp*

im Abendschein an das öde Schilfgestade,

Mädchen, und gedenke Dein.

*zurückhaltend.*

*Red.*

*pp*

*pp*

*etwas gedehnt*

*pp*

*cresc.*

*pp*

*pp*

*cre - - scen - do*

*pp*

*pp*

Wenn sich dann der Busch verdüstert

*leise verhallend*

rauscht das Rohr geheimnissvoll,

und es klaget und es flüstert,

*ppp* *mit Ausdruck* *pizz.*

dass ich weinen, weinen soll.

*ppp* *Mit Led.*

*cresc.*

cre - - - - - scen - - - - - do

*dim.*

*diminuendo*

*arco mf*

Und ich mein, ich höre wehen leise Deiner Stimme Klang,

*hervortretend*

*pp*



First system of musical notation. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part features a prominent arpeggiated figure in the right hand, marked *pp*. The vocal lines have some rests and a few notes.

Second system of musical notation. Similar to the first, it has three staves. The piano accompaniment continues with the arpeggiated figure, marked *pp*. The vocal lines have more notes and some rests.

Third system of musical notation. The piano accompaniment features a trill (tr) in the right hand. The vocal lines have more notes and some rests. The lyrics "cre scen - do" are written below the vocal staves.

Fourth system of musical notation. The piano accompaniment features a trill (tr) in the right hand. The vocal lines have more notes and some rests. The lyrics "cre scen - do" are written below the vocal staves. The system ends with a double bar line and the number 5049.

First system of musical notation. The voice part (treble and bass staves) begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment (treble and bass staves) features a series of chords and arpeggiated figures. Dynamics include *p*, *cresc.*, and *dim.*.

und im Weiher untergehen Deinen lieblichen Gesang.

Second system of musical notation. The voice part continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a series of chords and arpeggiated figures. Dynamics include *ritard.*, *p*, and *cresc.*.

Third system of musical notation. The voice part continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a series of chords and arpeggiated figures. Dynamics include *dim.*, *p*, and *Zurückhaltend.*. A pedal mark (*Ped.*) is present in the piano part.

Fourth system of musical notation. The voice part continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a series of chords and arpeggiated figures. Dynamics include *cresc.*, *dim.*, and *Zurückhaltend.*. A pedal mark (*Ped.*) is present in the piano part.

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is two sharps (F# and C#). The system begins with a *pp* (pianissimo) dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked *pp*. A crescendo (*cresc.*) is indicated over the piano part, leading to a fortissimo (*f*) dynamic at the end of the system.

Second system of musical notation. The vocal staves continue with a melodic line marked *markirt.* (marked). The piano part features a complex texture with chords and moving lines. Dynamics include *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *f* (fortissimo). The system concludes with a *dim.* marking.

Third system of musical notation. The vocal staves continue with a melodic line marked *markirt.* The piano part features a complex texture with chords and moving lines. Dynamics include *p* (piano), *pp* (pianissimo), *mit Pedal.* (with Pedal), and *verschwindend.* (fading). The system concludes with a *dim.* marking.

Fourth system of musical notation. The vocal staves continue with a melodic line. The piano part features a complex texture with chords and moving lines. Dynamics include *ppp* (pianississimo) and *tr.* (trill). The system concludes with a *dim.* marking.

# № 4.

17

Feurig.

Sonnenuntergang; schwarze Wolken ziehn, o wie schwül

Oboe.

Viola.

Pianoforte.

*Ad.*

und bang alle Winde fliehn! Durch den Himmel wild jagen Blitze bleich;

*p* cre - scen - do

*p* cre - scen - do

*p* cre - scen - do

*f*

*p* cre - scen - do

*f*

ihr vergänglich Bild wandelt durch den Teich.

*kräftig und sehr ausdrucksvoll.*

*mf*

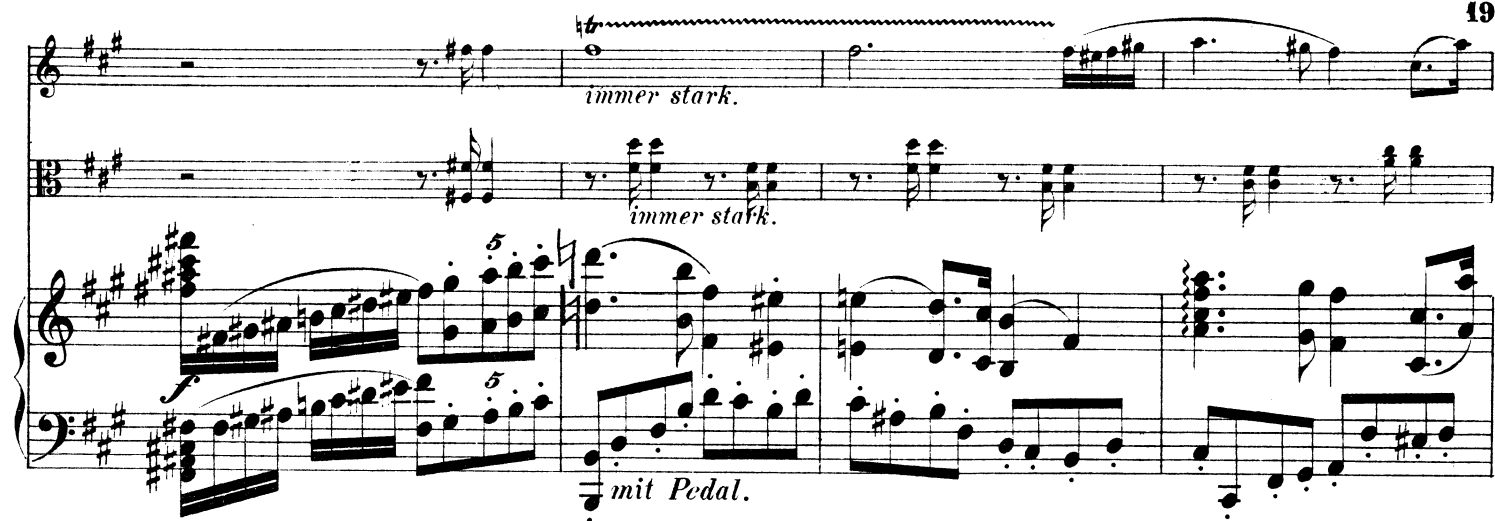
*pp*

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment has a complex texture with triplets and sixteenth notes. A first ending bracket with a repeat sign is placed over the first three measures of the piano part.

Second system of the musical score. The vocal line has a half note rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with a similar texture. The lyrics "p cre - scen - do" are written below the vocal line. The piano part has a first ending bracket with a repeat sign over the first three measures. The word "cresc." is written above the piano part.

Third system of the musical score. The vocal line has a half note rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with a similar texture. The lyrics "p cre - scen - do" are written below the vocal line. The piano part has a first ending bracket with a repeat sign over the first three measures. The word "cresc." is written above the piano part.

Fourth system of the musical score. The vocal line has a half note rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with a similar texture. The lyrics "p cre - scen - do" are written below the vocal line. The piano part has a first ending bracket with a repeat sign over the first three measures. The word "cresc." is written above the piano part.



First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (alto clef), and a grand piano line (treble and bass clefs). The key signature is two sharps (F# and C#). The tempo/mood is marked *immer stark.* (always strong). The piano part features a complex, rapid arpeggiated figure in the right hand and a more rhythmic bass line. The vocal line has a few notes, including a half note G4 and a quarter note A4.



Second system of musical notation. It continues the three-staff format. The piano accompaniment is highly active with many sixteenth and thirty-second notes. The vocal line has a few notes, including a half note G4 and a quarter note A4.



Third system of musical notation. It continues the three-staff format. The piano accompaniment is highly active with many sixteenth and thirty-second notes. The vocal line has a few notes, including a half note G4 and a quarter note A4.



Fourth system of musical notation. It continues the three-staff format. The tempo/mood is marked *sehr ausdrucksroll.* (very expressive). The piano part features a complex, rapid arpeggiated figure in the right hand and a more rhythmic bass line. The vocal line has a few notes, including a half note G4 and a quarter note A4.

pp  
ausdrucksvoll

*pp*

*Ped. pp*

3 3 3

\*

*cresc.*

*p*

*cresc.*

*Ped. pp*

*cresc.*

*cresc.*

*cresc.*

\*

*cre* - - - *scen* - - - *do*



Wie gewitterklar mein' ich Dich zu sehn und Dein langes Haar frei

*ff* *sehr stark.* *f*

*ff* *sehr stark.* *f*

(r. H.) (r. H.) (l. H.)

im Sturme wehn!

*mf* *cre - scen - do*

*ff* *ff*

*ff*

## No 5.

Sehr ruhig.

Auf dem Teich, dem regungslosen, weilt des Mondes holder

Oboe. *p*

Viola. *ausdrucksroll. mf*

Pianoforte. *pp cresc. dim. pp*

Glanz, flechtend seine bleichen Rosen in des Schilfes grünen Kranz.

*pp p pp*

*mit Pedal. 3 3 3 3*

*(mit Ausdruck.)*

*Ped. ere - scen - do dim. \**

*mf mit Ausdruck. dim. immer mit Pedal p*

Hirsche wandeln dort am Hügel,

markirt.

wie Hörner

Ped.

dim.

mf

blicken in die Nacht empor: manchmal regt sich das Geflügel träumerisch

pp

pp

pizz.

pp

ppp

im tiefen Rohr.

arco

p

pp

pp

pizz.

cresc.

arco

cresc.

Weinend muss mein Blick sich senken;

durch

*leidenschaftlich.*

*mf sehr leicht.*

*mit Pedal.*

die tiefste Seele geht

*dimin.*

*cresc.*

mir ein süßes

*dim.*

8

Deingedenken,

wie ein stilles Nachtgebet!

First system of musical notation. The vocal line (treble clef) begins with a rest, followed by a melodic phrase marked *zart.* The piano accompaniment (treble and bass clefs) features a complex, arpeggiated texture. The piano part includes a *ppp* marking and a triplet of eighth notes.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a triplet of eighth notes and a *mf* marking. The system concludes with the instruction *crusc.*

Third system of musical notation. The vocal line begins with a rest, followed by a melodic phrase marked *ausdrucksvoll*. The piano accompaniment features a *p* marking and a *dim.* marking. The system concludes with a *p* marking.

Fourth system of musical notation. The vocal line begins with a rest, followed by a melodic phrase marked *p* mit Innigkeit. The piano accompaniment features a *p* marking and a triplet of eighth notes. The system concludes with a *pp* marking and a *5049* marking.

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967	— Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet) . . . . .	6.—
968	— Ave Maria v. Schubert. Transcription . . . . .	1.—
969	— Souvenir de Henselt. La Fontaine, Nocturne et Romance . . . . .	2.—
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782	<b>Schumann, R.</b> , Abendlied. Op. 85, No. 12 (Bockmühl) . . . . .	1.—
846	<b>Spohr, L.</b> , Op. 113. Concert-Sonate in Es . . . . .	5.—
847	— Op. 114. Concert-Sonate in Es . . . . .	5.—
848	— Op. 115. Concert-Sonate in As . . . . .	5.—
407c	<b>Stradella, A.</b> , Air d'Eglise (Schröder) . . . . .	1.—
945	<b>Tartini, G.</b> , Sonate (Schröder) . . . . .	3.—
868	<b>Werner, L. A.</b> , Polacca guerriera. Concertstück sur des thèmes d'Ole Bull. (Kaiser von Brasilien gewidmet) . . . . .	4.—
2894	<b>Zipoli, D.</b> , Suite (Schröder) . . . . .	2.—

### Violoncello und Orchester.

870b	<b>Bull, Ole</b> , Op. 1. Adagio religioso. Partitur . . . . .	2.50
870c	— Stimmen . . . . .	5.—
871b	— Op. 2. Nocturne. Partitur . . . . .	1.—
871c	— Stimmen . . . . .	2.25
899b	<b>Schröder, C.</b> , Op. 32. Erstes Concert D-moll. Stimmen . . . . .	10.75
925b	— Op. 36. Zweites Concert C-dur. Stimmen . . . . .	11.—
927b	<b>Schuberth, C.</b> , Op. 3. Souvenir de Hollande. Stimmen . . . . .	5.—
929b	— Op. 5. Erstes Concert. Stimmen . . . . .	9.—
938b	— Op. 7. Souvenir de Donizetti. Stimmen . . . . .	6.—
939b	— Op. 8. Carnaval Suisse. Stimmen . . . . .	4.—
942b	— Op. 11. Andante religioso. Stimmen . . . . .	7.50
946b	— Op. 14. Fantaisie ou Caprice (Puritains) Stimmen . . . . .	6.75
947b	— Op. 16. Tarantelle. Stimmen . . . . .	6.75
951b	— Op. 21. Fantaisie mélodique sur des thèmes favoris . . . . .	5.—
962b	— Op. 36. Zweites Concert. Stimmen . . . . .	11.—
2011a	<b>Schumann, R.</b> , Op. 85, No. 12. Abendlied. Partitur . . . . .	—50
2011c	— Stimmen . . . . .	1.—

### Viola und Klavier.

713	<b>Ernst, H. W.</b> , Op. 10. Elegie (Spohr). Mit Vorwort über Ursprung der Composition . . . . .	1.50
716	<b>Händel, F.</b> , Oboe-Concert . . . . .	2.—
3317	<b>Damrosch, L.</b> , Liebesgesang (Ritter) . . . . .	1.50
777	<b>Mozart, W. A.</b> , Op. 108. Quintett . . . . .	2.—
780	— Larghetto (Adagio) von Vieuxtemps . . . . .	1.—
507a	<b>Nessler, V. E.</b> , Sextett a. Rattenfänger . . . . .	1.—
920	<b>Rubinstein, A.</b> , Op. 11. Neun Salonstücke in 3 Heften. Heft I . . . . .	6.—
921	— Heft II . . . . .	6.—
922	— „ III . . . . .	6.—
781	<b>Schumann, R.</b> , Abendlied (Bockmühl) . . . . .	1.—
407b	<b>Stradella, A.</b> , Air d'Eglise . . . . .	1.—

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